



UNDERWRITERS' APPROVED MODEL

### THE ONLY MACHINE

equipped with improved Fire Magazine, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) Asbestos covered Wire Connections, new Improved Lamp-House, new style Fireproof Rheostat, improved Electric Lamp. Complete with everything seen in the cut, including polished carrying case for mechanism, together with Adjustable Bicycle-Steel Legs, to extend over five feet high, \$145.

**S. LUBIN**

Largest Manufacturer of  
Life Motion Picture Machines,  
Films, Slides and Stereopticons  
21 S. 8th Street  
Philadelphia, Pa.

POWERS' CAMERAGRAPH  
with all fireproof attach-  
ments constantly on hand.

### FILMS TO RENT

EDISON EXHIBITION  
MODEL with  
fireproof magazines.

All latest subjects always on hand. Operators and machines, and films furnished for Sundays and all other occasions. Send for lists and prices.

**F. J. HOWARD, 564 WASHINGTON STREET, BOSTON, Mass.**  
ESTABLISHED 1894. (Opposite Adams House)

RELEASED: APRIL 20th

## The Fatal Card

A sensational dramatic subject of great drawing power.

Length, 1,050 Feet

RELEASED: APRIL 23rd

## Willie's Party

Willie had a grand party with lots of fun. Was you invited?

Length, 450 Feet

## Wrong Overcoat

Four fellows was in all kinds of trouble through a wrong overcoat.

Length, 372 Feet

## ★ Geo. Méliès "Star" Films ★

All our subjects bear our  
TRADE MARK

Our films are fully protected by patents and supplied only by members of the  
FILM SERVICE ASSOCIATION.

JUST OUT

## The Prophetess of Thebes

LENGTH, 458 FT.

The most Mysterious of all Mysteries.

PRICE, \$54.96

(OUT LAST WEEK)

## Long Distance Wireless Photography

LENGTH, 366 FT.

PRICE, \$40.92.

One of the most comical films ever produced.

(OUT NEXT WEEK)

## A Mistaken Identity

LENGTH, 355 FEET.

A comical and amusing subject

PRICE, \$42.60.

Let us hear from you if you wish to receive our weekly bulletins.

**GASTON MÉLIÈS**

**ENTERPRISE OPTICAL CO.**

204 East 38th Street,  
NEW YORK CITY.

83-91 W. Randolph St.,  
CHICAGO, ILL.

## SELIG FILMS

OUR LATEST!

That Enormously Elaborate Creation:

## THE HOLY CITY

A stupendous pageantry investiture in magnificent presentation. Beautifully impressive scenes, most realistic, gorgeous and tremendously astounding in their ascendent entirety.

TWO LENGTHS:

1,000 FEET

1,585 FEET

WILL BE RELEASED APRIL 23rd

Then comes

## THE BLUE BONNET

Brilliantly pathetic.

## THE SELIG POLYSCOPE CO.

NEW ADDRESS:

45-47-49 E. Randolph St., CHICAGO, U. S. A.

Are you receiving our weekly film subject synopsis?

## FILMS

AND

## SONG SLIDES

FOR

## RENT

The Best Service in  
New England

WRITE TODAY

New England Film  
Exchange

611 Washington Street  
BOSTON, MASS.

Telephone, OXFORD 3943

NEXT

## Sand-A FILM ISSUE

ORDER QUICK

OUR

DRAMATIC ACHIEVEMENT

## "SAPPHO"

ALPHONSE DAUDET'S  
MASTERPIECE

(LENGTH, about 900 FEET)

READY

Wednesday, April 29th

**ESSANAY FILM  
MFG. CO.**

501 WELLS ST. CHICAGO, ILL.

## Essentials of Good Film Service

GOOD FILM SUBJECTS  
PROMPT SHIPMENTS  
COURTEOUS TREATMENT

That represents the service we give to customers.

**Greater New York Film Rental Co.**

24 Union Square, New York.

## TIMES HAVE CHANGED—BUT

our film service is still the ideal one, which is continually enlarging our big list of pleased customers. It will pay you to write us.

**WM. H. SWANSON & Co.**

Member of FILM SERVICE ASSOCIATION

77-79 Clark Street, CHICAGO, ILL.

Branch Houses: 813½ Chestnut Street, ST. LOUIS, MO.  
620 Commercial Place, NEW ORLEANS, LA.



Eberhard Schneider's  
MIRROR VITAE

The machine with  
100 Features.

Flickerless, steady,  
safe and "handy";  
finest in the world.

Manufacturer of  
specialties in ma-  
chinery, films and  
slides, cameras,  
perforators, print-  
ers and lenses. Film  
rental and all sup-  
plies. — Write for  
catalogue.

**EBERHARD SCHNEIDER** 109 E. 12th Street  
NEW YORK



Be a Top Notcher.

Just war theatre with the  
chair that has had a lot of  
saves of you is comfortable,  
is attractive to the eye, that  
makes your house all shining  
does a hundred other good  
things. Write Today.

**The HARDESTY MFG. CO.**

Canal Dover, Ohio

## ST. LOUIS CALCIUM LIGHT CO.

Established 1872.

Oxygen and Hydrogen Gas furnished in tanks  
for Stereopticon and Moving Picture Machines.  
All orders to any part of the United States filled  
promptly.

516 Elm Street, ST. LOUIS, Mo., U. S. A.

To Dealers Only  
**CONDENSING LENSES, OB-  
JECTIVES, &c., &c.**

**KAHN & CO.**

194 Broadway, New York.

**COLLINWOOD SCHOOL FIRE  
—BURNS-MOIR FIGHT—THE  
AMERICAN WONDERLANDS**

and other special films TO RENT.

**WM. BULLOCK, American Theatre**  
Superior Ave. CLEVELAND, O.

## FEATURE FILM SERVICE

That increases the box office receipts. Letters from our patrons will convince you that  
we give the best service at the minimum price. Write for our New Catalog and Film  
Prices today.

**O. T. CRAWFORD FILM EXCHANGE CO.**

Crawford Theatre  
EL PASO, Texas

14th & Locust Sts.  
ST. LOUIS, Mo.

214 Levy Bldg.  
HOUSTON, Texas





# HISTORY OF THE CINEMATOGRAPH.

Translated from the German by F. PAUL von LIESEGANG.

In order to trace the beginning of the history of the cinematograph it is necessary to go very far back, for aside of the fact that the known beginning bears very ancient date, there is nothing to prove that in the earliest ages there were no instruments of some description by means of which two or several pictures were made to give the impression of one in motion. True, it is questionable whether before Ptolemaeus that very important property of the eye, so vital for the cinematograph, of retaining in its radius a light or object for a certain time after it has vanished was known. The knowledge of such a fact was, it is believed, slightly mentioned in a work of the Roman poet, Titus Lucretius Carus; but of course one cannot intrust such important scientific knowledge to that age purely on the strength of this piece of philosophical poetry.

The first proof we have of the knowledge of such a property or power of the eye is in a treatise in the year 130 B. C., by the Egyptian scientist, Ptolemaeus, in which it was stated that if a piece of glass were marked with a color line and then made to revolve with great rapidity that glass would seem to the eye to be of the same color as the single line with which it is marked. Then a period of over one and one-half thousand years elapses in which there is no trace of any new discoveries in that direction. What is advanced during that long lapse of time by the Arabian philosopher Alhazen, Leonardo de Vinci and also the naturalists Boyle and Newton, is in substance not more than the writings of Ptolemaeus. But we do not again hear of any important investigations until the second half of the eighteenth century, when d'Arcy experimented in an effort to determine the duration of a light impression on the eye, and by various operations with a piece of red-hot coal which was given a rotary movement he determined this to be one-eighth of a second.

At the same time, and strange to say in the same year (1765), Abbé Nollet published a work in which he stated that all bodies when set into rapid rotary motion appear to the eye to take a new form, i. e., a ring revolving on a perpendicular axle took the form of a hemisphere. On this principle, a well-known toy was constructed, consisting of a small ring, the upper part of which was a bent piece of wire, which when revolved at great speed took the form of a vase. A contrivance which figured very importantly as a step forward was the thaumatrope, which made its appearance in 1826. It consisted of a piece of cardboard, on one side of which was drawn the likeness of a bird and on the other a cage. With the aid of a thread fastened to the middle this was turned round at a very rapid rate, with the result that the bird appeared to be in the cage.

The credit for this invention is given to Dr. Paris, who claimed that he had a right to it; but according to a very plausible statement by the English mathematician, Babbage, the credit for the idea is due to Dr. Pitton, who originally got the idea through an experiment made by Dr. Herschel. He made a cap revolve rapidly on a table, calling the attention of his friends to the fact that while the cap was in rapid motion both sides of it were visible at the same time. However, a note which I found written by Dr. Herschel personally seems to indicate that he was not the originator of the idea; so that it is almost impossible to ascertain who made the first attempt in this direction. Herschel himself not claiming credit for it nor being able to state who should.

In the next following years the English investigators, Faraday and Wheatstone, and also the Ghent scientist Plateau made interesting experiments with reference to the duration of light impressions; and in 1832 Plateau discovered, or rather contrived, the phenakistiscope or living wheel. Nearly at the same time the identical instrument was constructed by Prof. Stampfer of Vienna, who called it the stroboscope. It consisted of a round piece of cardboard provided with openings made on the outer rim and placed equally distant from each other. Under each of these openings the same object is drawn, each drawing showing it in a successive position representing a certain movement, one position of the movement appearing under each hole; the cardboard wheel revolved on a horizontal axle and was placed against a mirror in such a way that the pictures were reflected in the glass. When turning the cardboard rapidly, then, each opening in passing disclosed a new picture to the eye, each representing a continuation of the movement of the previous one. Thus we get in rapid succession a view of all various pictures, and as the impression made on the eye lasts until the next picture is shown the eye mixes all of the views together, so to speak, successively; and the result is the impression of one single picture apparently in motion. Later a great many changes were made in the instrument, the principal endeavor being to adapt a stereoscope to the living wheel so as to obtain a plastic effect at the same time.

The most successful of these apparatus was called the zoetrope and is now known as the wonderdrum. It is a wooden cylinder provided with openings, in the interior of which a paper band with pictures is placed. The cylinder is set turning rapidly, and by looking through the openings one gets the impression of a moving picture. It is interesting to note in this connection that this instrument had to be invented three times before it was imported to Europe from America. In 1833 it was accurately described by W. G. Horner, and in 1860 it was

patented in England by Desvigne, and lastly, W. E. Lincoln took the American patents on it.

The first projection of stereoscope pictures, as far as we know, was tried by an Austrian officer, Uchatius, early in the fifties. He constructed an extensive apparatus which had a special optical lens for each picture; a calcium light lamp moved rapidly at the back of each lens and threw the pictures on the screen in such rapid motion that the spectators were given the impression of a moving picture. In 1853 the apparatus was shown in Vienna. Later on others simplified the machine by making the lamp immovable and using only one lens, and between the two was placed a picture disk which revolved in front of a square opening.

The first pictures that were shown in the living wheel were at first only drawings, of course, and it was in the fifties that the attempt was made to adapt photography for this purpose after Plateau had made the suggestion in 1849. The experimenters could not, however, succeed in photographing the movements of living beings so that they would appear naturally on the screen; they contented themselves with reproductions of objects scientifically set in motion. For instance, the movements of a steam engine in action photographed rapidly and at various points of progress was a simple matter and showed well, but when attempts were made to reproduce the irregular movements of living beings the pictures projected by the living wheel were, to say the least, very unnatural; but in 1870 Wheatstone had no other means of operating. However, since the beginning of the sixties experiment was being made in the construction of an apparatus to take a great number of successive movements, and, in fact, several machines had already been made for that purpose up to that time. Coleman Sellers, H. Humont and Ducos de Hauron dedicated their labors especially to this work, but their cameras were of no use whatever. The great difficulty was that the wet gelatine plates were not of sufficient sensitiveness in comparison with the great rapidity required for the exposures.

The first record we have of efforts that met with any measure of success is in the work of the American photographer Muybridge, who succeeded in taking a series of consecutive pictures of a running animal. He accomplished this by placing 24 cameras along a racing track parallel with a wall facing the sun; each camera was provided with a rapidly operating snapshot shutter, an equal number of electromagnets being employed to operate them; these were united by electric contact, each device being kept open by a thin piece of silk thread which crossed the track and was made fast to the wall which ran opposite the line of cameras. When the animal, therefore, in running over the course, broke the threads the shutters were snapped in rapid succession, and each camera taking a picture, photographs were thus obtained of the animal ex-

actly as it passed each shutter. Although these pictures were taken under the most favorable circumstances as regards light, the inventor had to overcome another great difficulty: this lay in the fact that the wet plate were not sensitized to a sufficient degree, and which necessitated the preparation of plates only a few minutes before the experiments were to take place. This was in 1877. Only in 1833 did Muybridge try the dry plate, which had just been invented and it is said that he used more than half a thousand plates in his endeavors. His pictures were, of course the cause of much comment and aroused well deserved interest and great expectations, until his work was eclipsed by Anschutz, the great master of instantaneous photography, who in 1883 did Muybridge try the dry investigation, using the same method of procedure. While Muybridge only obtained slight shadows on his plates, those of his successor brought to light all the details of the photographed object, some of the negatives being so sharp as to allow of their being enlarged without difficulty. Both Muybridge and Anschutz projected their pictures on a screen, but soon the latter constructed a clever machine which he called "Schnellscher" (rapid see-er), which consisted of each picture being printed on a piece of glass which was placed on a rapidly revolving wheel of large diameter. Each time that one of the pictures came in view before the peep-hole through which the spectator looked it was temporarily illuminated by a small light, and their rapid passing gave the impression of a moving picture in motion.

Unfortunately Anschutz was greatly hampered by financial difficulties; never having had the good fortune to be backed by any wealthy patron. In the meantime chronophotography (as this kind of photography was then known) made a great step in progress, which was due to the efforts of Prof. Marey. This learned man took great interest in the study of bird flight, and as Muybridge's system of cameras could not be applied to his line of study he set forth to invent a machine which would answer his purpose.

The original idea of constructing the first model, which was known as the photographic gun (1882), with which twelve pictures could be taken in succession by means of self-removing sensitized plates, came from the photographic revolver of the astronomer Janssen, who with his apparatus, in 1874, took pictures of the passing of Venus. Encouraged, but not entirely satisfied with his success, Marey worked like a Trojan to find new methods for the photography on plates of the various movements of animals and human beings—to obtain the most successful results.

It was in 1888 that he used negative bands which were passed before the lens in the camera by shocks, and jerks, for which he constructed a piece of machinery which resembled to a great extent our cinematograph

camera of to-day. Marey can therefore rightly be called the pioneer of our modern apparatus. Certain it is that a great many others later contributed in a very great measure to the improvement of the machine, but no actual invention was constructed as the one made by Marey. Le Prince, for instance, was the inventor of the method for the perforation of these sensitized bands, without which discovery we should to-day be at a great loss; but the apparatus which he constructed and which necessitated the employment of sixteen changing lenses was certainly far too complicated to ever be of practical use.

The next step in the development of the cinematograph, and one to which is attached most vital importance, was the appearance of the celluloid negative band; but the material used in this was, of course, far inferior to that which is now being utilized. Immediately after the introduction of the film the construction of the photographing machines took a very rapid, move forward, new inventions being forthcoming from all parts of the world.

In 1889 Friese Greene presented a new model which was on view at the Dusseldorf exhibition in 1898, and at the same time Donisthorpe and Crofts completed new and improved machines. About this time Marey, who could work his apparatus with only short bands of sensitized paper, overcame this difficulty in the construction of a new model, as did also his partner and fellow worker, Demeney.

In the meantime Edison completed the kinetoscope, which appeared in the moving picture field in the beginning of the nineties. It was a box with a small opening, at the back of which was run a long band of film so rapidly that in each second forty-six small transparent pictures passed before the opening, each photograph being illuminated by an electric bulb as it passed. In front of the light was placed a revolving shutter of stained glass, which made the projection of the light on the pictures appear like a flashlight. This mechanism is worthy of particular mention in that it was exhibited in a great many places and stimulated many mechanics and inventors who profited by the invention to constructing machines on the same principles, and taking the same measures for the perforation of the band and the number of pictures passed per second. Later on Edison put his cinematograph on the market, but Francis Jenkins contends that the original model was his and that it was stolen from him. At this time Skladanowsky was constructing an apparatus, and after great effort presented illuminated pictures in Berlin; Messer following shortly after. In England the successful constructor and exhibitor of moving pictures was "Pat" Acers. But the honor of popularizing the moving picture art was reserved for the Lumière brothers; it is not so much through their new machine as through their great intelligence and capacity as business

men that they succeeded in a comparatively short time in making moving pictures popular as a form of amusement all over the world.

I may now close my statement. I should indeed never be granted the space to go into details of every improvement made. Of course a great many took place later, but I mention here the most important ones, which I think will show that it is impossible and unfair to attribute the invention of the moving picture machine to any one particular man—the wreath cannot with justice adorn any single brow.

## ASSOCIATION BULLETIN No. 14

### EXECUTIVE COMMITTEE MEETING.

The Executive Committee had a meeting in New York City on April 17th and 18th, at which time replies to Bulletin No. 12, which asked for an expression of opinion by members of the Association on the minimum rental schedule, were taken up. Of 110 memberships, replies from which have been received, 90 had expressed themselves in favor of maintaining the schedule, and 20 had asked that it be withdrawn.

Of the 20 who wished the schedule withdrawn, a number stated that they were in favor of the schedule if it could be enforced, but complained that the schedule had not in all cases been enforced, and therefore had been a hardship on those members who were strictly living up to it.

The Committee investigated all of the complaints which had been sent in to the Secretary's office, and came to the conclusion that while in the majority of cases the schedule was being lived up to, there were many instances where members were cutting prices, permitting their films to be sub-rented, and in some cases their films were getting into the hands of Exchanges who were not members of our Association and were renting unlicensed films. The Committee, after careful consideration, was satisfied that, while in some of these cases the action was deliberate, there were many cases where members through carelessness or failure to properly supervise their business were permitting their employees to break the contracts which the Exchanges have with the manufacturers.

### Edison Company to Enforce Contracts.

The Edison Manufacturing Company, the owners of the patents under which the members of our Association are licensed, assumes the entire responsibility for enforcing the contracts between licensed manufacturers and our members, under which we received licensed film. The Committee conferred with the Edison representatives and received every assurance that this company would co-operate with the Committee in seeing that contracts between the Exchanges and the Manufacturers were uniformly enforced, so that no exchange would

have an advantage over another. It was agreed that any evidence which was submitted to the Secretary of the Association should be referred to the Edison Company for action, and that every complaint made should be thoroughly investigated, for which purpose the necessary staff should be retained.

For the present the efforts of the Executive Committee and the Edison Manufacturing Company will be devoted to investigating complaints and taking action in regard to any case which will uphold the following propositions which are the basis of the contract between the Licensed Manufacturers and the Exchanges:

- I. Prevent Licensed Films from getting into the hands of Exchanges outside of our Association.
- II. Prevent Sub-renting of Licensed Film.
- III. Prevent the Rental of Licensed Film Below the Minimum Rental Schedule.

### New York and Chicago Offices.

In order to invite the active cooperation of all the members of the Association, and in order to systematize the manner of handling complaints, collections of accounts, etc., the Executive Committee has divided the United States into two parts. All complaints, collections, etc., from members of the Association from Pittsburg, Pa., and east of that point, should be sent to the office of the Secretary in New York.

Within a short time an Executive Committee will open a second office for the Association in Chicago, in charge of an Assistant Secretary, to which office will be referred all complaints, collections, etc., from members west of Pittsburg. By this means the Executive Committee expects to effect a great saving of time and give to members in the West an office near at hand with which they can take up directly all matters in which they are interested.

### Exhibitors Using Unlicensed Film.

All members of the Association will be furnished with information blanks, upon which may be reported information regarding the exhibition of unlicensed film, and as soon as these blanks are received members are requested to obtain this information as to cases in their localities.

The Edison Manufacturing Company propose to bring suits wherever they find violations of their patents.

### Advertising.

Members in advertising in the trade papers should always mention the fact in the advertisement that they are members of the Film Service Association.

### Short Lengths.

The Executive Committee has taken up with the manufacturers the question of short lengths. The Committee requests information as to what the experience of members may be in this respect, and advises each member to get a measuring machine, which can be purchased for a small amount,

and measure films, reporting where they measure less than the number of feet billed at the time they are delivered. The manufacturer is allowed a variation of 2 per cent; anything over that should be reported.

The manufacturers have been requested by the Executive Committee, in order to assist their customers to place upon the label on the box containing the film, the name of the subject, the number of actual feet contained in the box, and the character of the film, whether comic, tragic, etc.

FILM SERVICE ASSOCIATION.  
By D. Macdonald, Secretary.

## BULLETIN No. 15.

The following statement has been received at the office of the Association:

### TO EXHIBITORS OF AND DEALERS IN MOVING PICTURE FILMS.

The Edison Manufacturing Company, as now generally well known, is the owner of United States Letters Patent Reissue No. 12,192, granted to Thomas A. Edison, January 12, 1904. This patent covers the manufacture, sale and use of all practical moving picture films. It is the intention of the Company to protect its rights under this patent in every possible manner, and to that end it has instituted suits against all makers and users of unlicensed films wherever it has received information as to any infringement of the patent. One of these suits, that of Edison Manufacturing Company vs. Christ Rodolph, in which the bill of complaint was filed March 16, 1908, has been determined favorably to the Edison Manufacturing Company, the complainant in the suit, and a decree has just been entered in the Circuit Court of the United States for the Northern district of Illinois, Eastern Division. After reciting that the defendant had been properly served with process, and had caused his appearance to be entered, the decree reads:

"It is ordered, adjudged and decreed, and the Court doth hereby order, adjudge and decree as follows, to wit: "First that all the material allegations of the said bill of complaint are true.

"Second, that the Reissued Letters Patent of the United States, No. 12,192, dated the 12th day of January, 1904, are good and valid Letters Patent; that the Complainant is the owner of the same and of all rights of action for profits and damages arising out of the infringement thereof; that

### This week's KALEM headliner

## Enoch Arden

855 feet, a 'particularly' fine production for lecture work. Complete lecture now ready. Released May 1st

A Mistaken Identity.....355 ft.  
Long Distance Wireless Photography  
376 ft.  
A Night with Masqueraders in Paris  
353 ft.  
The Prophetess of Thebes.....458 ft.  
Humanity Through Ages.....1,000 ft.  
Why That Actor Was Late.....590 ft.  
The Dream of an Opium Fiend.....345 ft.  
The Genii of Fire.....310 ft.

This week's KALEM headliner  
**Enoch Arden**  
 855 feet, a particularly fine  
 production for lecture work.  
 Complete lecture now ready.  
 Released May 1st



## H. E. ROYS DISCUSSES CURRENT SAVERS

### COMPARISONS AND CRITICISMS.

Herman E. Roys, who has just placed on the market the Reactor, is generally considered an authority on things electrical, and his views on the various devices and the representations and claims made for them are interesting.

Editor Views & Films Index.

Dear Sir:

I have been watching with interest the various attempts made to place on the market an article which will reduce the electric bills of exhibitors—that primarily seems to be the object of the now numerous devices with which the market has been burdened. It has appeared under divers names, and in various shapes and forms, and regarding each of them the inventor or exploiters have seen fit to make a great many statements, many of which betray a surprising lack of knowledge of actual facts; misrepresentations have been made, and, still further, some have endeavored to be little the earnest work of others who in their turn have produced a more perfect article.

I note an article which recently appeared written by the inventor of such an apparatus, in which he makes some statements which, if they don't betray a lack of knowledge on his part, are a misprint. He admits—a gap of twelve inches between his poles, which he explains as follows:

"It may be so. I have not taken the trouble to figure out the stray magnetic impulses in the ether surrounding my coil."

Then he goes on to say that it takes from thirty to forty pounds of iron to bridge this air gap, and thinks this improvement will be appreciated if left out as the coil is portable. Does this not show a lack of consideration for the man who needs such an apparatus in the very highest form of perfection? Who is the man whom a current saver must benefit? Is it the traveling exhibitor who does not pay the lighting bills as he goes on his way, or is it the stationary exhibitor for whose benefit the device is designed? Why should portability be considered before efficiency? It is impossible to obtain most efficient service from a current saver if such an enormous air gap is maintained in the magnetic circuit as the inventor here attempts to justify. After naming a few conditions under which his device has worked, the writer further alleges that a device which would operate successfully under those conditions cannot be said to be a "com-

mon choke coil." I would like to ask him whether he knows what a choke coil, whether common or otherwise, really means. It appears as if he doesn't. I maintain that his device is as near to being a choke coil (not a good one, either) as anything can possibly be. Does he not know that a choke coil is an impedance coil which depends on an electric circuit of many turns surrounding laminated iron which produces in itself a secondary or inductive current? His is the same as all of the earliest types of spark coils used in connection with gasoline engines, only on a little bit larger scale. One great disadvantage of his apparatus is that when the iron is withdrawn from the coil to any extent, only the wire surrounding the iron is active in producing impedance or reaction. The wire, which has no iron running through, is as dead as live wire, as far as efficiency is concerned, the entire burden of self-induction being thrown on that portion of the coil in which the iron is still encased, thereby producing too many gausses per inch in the iron, or, in other words, overloading the balance of the coil, which will produce heating and loss of efficiency. Here is one fact that anybody who pretends to know enough about electricity to discuss current reducers in papers must admit: Every type of alternating current reducer which has ever been placed on the market, and every one which may now be on the horizon or anywhere near it, must depend on self-induction for its efficiency.

Now, looking around among the lectures, treatises and essays to be found in various journals by various messiahs of electric bills, I am quite surprised to see one glaring misprint in an article which appeared in your last issue. The writer contends that while the power factor in his magic current saver is 80 per cent. on all voltages, the power of all similar devices is only 40 per cent. on 110 volts, 20 per cent. on 220 volts and not over 10 per cent. on 440 volts. There the gentleman is either laboring under a delusion or he never saw or heard of the Roys Reactor. As anybody can see in my advertisement in your last issue, J. A. Berst, the American manager for Pathe Freres, made a personal test of my reactor and we quote from his letter: "We find that with a good rheostat the meter made 67 turns in a minute or 4,020 turns per hour. When placing your reactor in place of the rheostat the meter made only 18 turns in one minute or 1,080 in one hour, and gave a much better light, with a saving of 73 per cent."

Not only do I offer this unquestionable proof, but when testing my reactor I will allow it to be taken to any theatre, where it is tested with a watt meter, according to which the showman pays his bills and not the amateur sitting on the bench in the shop. Another statement which I beg to take exception to is that whereas the Economizer never requires a fuse larger than 25 amperes for 110

volts all others require a 50-ampere fuse. I don't see how he figures this out. In fact, it is not so. The Reactor runs on less than 25 amperes, and I am quite sure that Rheostatic does not require any more than that. Therefore, it follows that what he says about having full line voltage with other apparatus is also wrong. When it comes to the question of the difference which the various devices make to the electric light company, I can point out that whereas he claims a saving of three horsepower on 110 volts, my test has shown a saving of 30-40, almost 4 horsepower. The advantage which my Reactor thus shows, of course, follows throughout all the figures given throughout the article, and this means that where the current saving with the Economizer is said to be from 5 to 20 per cent. greater than all other devices, my Reactor is a notable exception.

I think that the great reason why Mr. Hallberg pointed out the disadvantages in other devices so easily was because he is not acquainted with mine. I could go through the rest of his article and pick out in rapid succession what I characterize only as misstatements. I maintain that whatever qualities he states other devices to be incapable of as compared with his own, my Reactor will not only disprove but it will eclipse his article in efficiency and general points of excellence. Even from the point of view of portability I would call his attention to that, whereas he claims gross weight of 100 pounds for his apparatus (most of which is in iron), my Reactor weighs only 50 pounds, and the iron is placed where it will do the most good instead of being wasted in a case where its only service is to add more weight—that's all.

Very truly yours,

HERMAN E. ROYS.

[We invite any mechanics who may pick flaws in Mr. Roys' arguments to kindly consider these columns at their service. The writer referred to in the letter will be given full opportunity to argue the issues.—The Editor.]

### BILLJAY OPENS

The Billjay theatre, located in the old Leader block at the corner of South State street and Locust, Bel-

videre, Ill., opened last week and made an instant hit.

The place is spick and span new, far as the interior is concerned, and the proprietors, William C. Taylor and Jay Conger have been busy with a force of men for several weeks putting the interior into ship shape.

W. L. Hunt, assisted by his brother, T. L. Hunt, of Omaha, both experienced men, have charge of the moving picture machine at present, though Jay Conger will take charge of it later. Mrs. Jay Conger will have charge of the ticket booth, and W. C. Taylor will be in front and have charge of the entrance.

### AN INCREASE

The American Moving Picture Machine Company of New York City now announce that they are ready to place their new moving picture machine on the market. The machine claim that this will be the long looked for genuine and absolutely ticklerless apparatus. The concern recently increased its capital stock from \$200,000 to \$1,000,000.

### WITH THE OPERATORS

As previously announced, the licensed operators in New York City are in dead earnest about effecting a strong organization, and accordingly sixty odd men showed up at a meeting held last Wednesday. Of course it was not possible to do much besides the work of organization, and a committee on by laws was chosen. The greatest interest is manifested by the operators, who are a determined lot of men, and who seem to realize that if they don't do something for themselves nobody will do it for them.

The organizer informs us that a notice of the meeting published in the last issue brought scores of letters from men unable to attend, signifying their willingness to join. Let it also come in from North Carolina and Eastern Pennsylvania, in which most of their services are unable to earn them a worthy salary, owing to the employment of mere boys who, being able to turn a crank, seem to satisfy nickel-grabbing theatre owners. We shall be glad to advise them.

## The ROYAL REACTOR

(FOR ALTERNATING CURRENT)

The best and most improved ELECTRIC CURRENT SAVER—73% by actual test.

Best Results. Simplest Mechanism. Gives no Heat. No Rheostat required.

Cheaper than any. **\$50.00**

IT IS NOW WORKING WHERE OTHERS WERE THROWN OUT.

**HERMAN E. ROYS**  
1368 BROADWAY (Established 1902) NEW YORK CITY  
Manufacturer of Everything Electrical, Wholesale and Retail,  
"From a Needle to a Battleship"

## TRADE DIRECTORY.

Brooklyn Calcium Light Co., 113 Front St., Brooklyn, N. Y.  
Carlick Electric Mfg. Co., 218 N. Ashland Ave., Chicago, Ill.  
Clout Calcium Light Co., 108 4th St., Cincinnati.  
Globe Electric Co., 419 W. 42d St., New York.  
New York Calcium Light Co., 410 Bleeker St., New York.  
New York Calcium Light Co., 309 S. 31st St., Philadelphia, Pa.  
New York Calcium Light Co., 102 Utica Ave., Boston, Mass.  
Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.  
St. Louis Calcium Light Co., 616 Elm St., St. Louis.  
FILMS, SLIDES AND APPARATUS.  
Actograph Co., 50 Union Square, New York.  
American Exchange, 680 Halsey St., Brooklyn, N. Y.  
American Film Exchange, 605-607-609 Wabash Building, Pittsburgh, Pa.  
A. S. Aloe Co., 518 Olive St., St. Louis, Mo.  
American Biograph Co., 11 E. 14th St., New York.  
American Vitagraph Company, 116 Nassau St., New York.  
American Vitagraph Company, 100 Randolph St., Chicago, Ill.  
P. Baigalupi, 1107 Fillmore St., San Francisco, Cal.  
Bailey Film Service, 116 31st St., Birmingham, Ala.  
Boston Film Exchange, 554 Washington St., Boston, Mass.  
Bowell Mfg. Co., 122 Randolph St., Chicago.  
Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.  
Calohuff, Chas., 3th & Green Sts., Philadelphia, Pa.  
Central Supply Co., 114 N. Edwards St., Kalamazoo, Mich.  
Chicago Film Exchange, 120 E. Randolph St., Chicago.  
Chicago Projecting Co., 335 Dearborn St., Chicago.  
Cleveland Film Renting Exchange, 510 Citizens Bank Building, Cleveland, O.  
Clove Film Exchange, 727 South Main St., Los Angeles, Cal.  
O. T. Crawford Gayety Theatre, St. Louis, Mo.  
Barry Davis, 347 Fifth Ave., Pittsburgh, Pa.  
Detroit Film Exchange, 24 Newberry Building, Detroit, Mich.  
Dunneane Amusement Supply Co., 616 Fifth Ave., Pittsburgh, Pa.  
Eugene Clute & Co., 60 Dearborn St., Chicago.  
Edison Mfg. Co., 31 Union Square, New York.  
Edison Mfg. Co., 304 Wabash Ave., Chicago.  
Enterprise Optical Co., 164 Lake St., Chicago.  
Erker Bros., 608 Olive St., St. Louis.  
Esanay Film Manufacturing Co., 501 Wells St., Chicago, Ill.  
German-American Cinematograph & Film Co., 100 E. 12th St., New York.  
Gaumont & Co., 662 Sixth Ave., New York, N. Y.  
Gaumont & Co., 62 State St., Chicago, Ill.  
Globe Film Service, 70 Dearborn St., Chicago.  
Greater New York Film Rental Co., 34 Union Square, New York.  
M. E. Green, 228 Tremont St., Boston, Mass.  
Harbach & Co., 809 Filbert St., Philadelphia, Pa.  
Hartshorn & Co., 139 E. 14th St., New York.  
E. J. Howard, 164 Washington St., Boston, Mass.  
Imperial Film & Supply Co., 715 Union Street, New Orleans, La.  
Improved Film Exchange, 104 Attorney St., New York.  
Indianapolis Calcium Light Co., 110 South Capital Ave., Indianapolis, Ind.  
Kalem Co., Inc., 131 W. 34th St., New York.  
Kinetograph Co., 41 E. 21st St., New York.  
Kleine Optical Co., 52 State St., Chicago.  
Kleine Optical Co., 662 Sixth Ave., New York.  
Kohl Chas. W., 618 Market St., Philadelphia, Pa.  
Laurie Film Service, 106 Lake St., Chicago, Ill.  
427 Plaffon Building, New York City.  
800 Brandeis Building, Omaha, Neb.  
78 South Front St., Memphis, Tenn.  
Main and Sixth Sts., Evansville, Ind.  
S. Lubin, 10 S. 8th St., Philadelphia, Pa.  
McAllister, 40 Nassau St., New York.  
McIntosh Stereopticon Co., 37 Randolph St., Chicago, Ill.  
Mutual Film Exchange, 95 Washington St., Chicago, Ill.  
G. Melles, 204 E. 38th St., New York.  
Miles Bros., 250, 261 and 263 Sixth Ave., N. Y.  
Miles Bros., 700 Turk St., San Francisco, Cal.  
National Film Renting Bureau, 62 N. Clark St., Chicago.  
N. Power, 117 Nassau St., New York.  
New England Film Exchange, 662 Washington St., Boston, Mass.  
New York Moving Picture, 414 Turk St., San Francisco, Cal.  
New York Slide and Film Co., 371 3d Ave., N. Y. City.  
Ohio Film Exchange, 16 E. Broad St., Columbus, O.  
Oulmet, L. E., 624 St. Catherine East, Montreal, Canada.  
Pathe Freres, 41 West 25th St., New York.  
Pathe Freres, 37 Randolph St., Chicago.  
Pathe Freres, 2104 First Ave., Birmingham, Ala.  
Peerless Exchange, 112 E. Randolph St., Chicago.  
Pittsburg Calcium Light & Film Co., 516 First Ave., Pittsburg, Pa.  
Power's Machine & Film Exchange, 13 East Genesee St., Buffalo, N. Y.  
Selig Polyscope Co., 45 E. Randolph St., Chicago.  
Geo. H. Spoor & Co., 62 N. Clark St., Chicago.  
Southern Film Exchange, 146 W. 5th St., Cincinnati, O.  
Stereopticon Film Exchange, 106 Franklin St., Chicago.  
L. M. Swaab & Co., 338 Spruce St., Philadelphia, Pa.  
Win. H. Swanson & Co., 70 S. Clark St., Chicago, Ill.  
Sempire Film Co., Masonic Temple, Chicago, Ill.  
Stains H. P., 229 Federal St., Camden N. J.  
Swanson St. Louis Film Co., 513 Chestnut St., St. Louis, Mo.  
Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.  
Talking Machine Co., Rochester, N. Y.  
Talley's Film Exchange, Los Angeles, Cal.  
Vitagraph Co. of America, 116 Nassau St., N. Y.  
Altrol Wel's Film Exchange, 210 Sixth Avenue, New York.  
Western Film Exchange, 307 Grand Ave., Millwaukee, Wis.  
Wendland Film Exchange, 410 Market St., Pittsburgh, Pa.  
Williams, Brown & Earle, 913 Chestnut St., Philadelphia, Pa.  
E. M. Martine, 20 Patterson St., Orange, N. J.  
Chas. Beeler Co., 251 Centre St., New York.  
Elite Lantern Slide, 207 W. 34th St., New York.  
Ch. Dresler & Co., 143 East 23d St., New York.  
20th Century Optics, 91 Dearborn St., Chicago.  
MOVING PICTURES, TRAVELS, TOURS.  
Chicago Transparency Co., 69 Dearborn St., Chicago, Ill.  
Cleveland Film Renting Exchange, 610 Citizens Bank Building, Cleveland, O.  
Hale & Offord, 940 New York Life Building, Kansas City, Mo.  
Henly & Plummer, 185-187 Dearborn St., Chicago, Ill.  
Hermann & Co. (Cincinnati, O.).  
Mark Solomon & Co., Fisher Bldg., Chicago, Ill.  
Martin & Hewitt, 804 Majestic Bldg., Detroit, Mich.  
Trip to California Amusement Co., Cincinnati, O.  
Trolley Car Tours Co., 80 S. Clark St., Chicago, Ill.  
SLOT MACHINES.  
Arcade Machine & Supply Co., 523 Arch St., Philadelphia, Pa.  
American Microscope Co., 11 E. 14th St., New York City.  
Automatic Novelty Co., 145 E. 33d St., New York City.  
Caille Bros. Co., 1300 Second Ave., Detroit, Mich.  
Caille Bros. Co., 32 Union Square, New York.  
Douglas Post Card & Machine Co., 27 N. 10th St., Philadelphia, Pa.  
M. S. Kline, 46 N. Division St., Buffalo, N. Y.  
Jas. McCusker American Supply Co., 327 N. 8th St., Philadelphia, Pa.  
Manhattan Auto. Merchandising Co., 116 Nassau St., New York.  
Marvin & Casler, Times Building, New York.  
Mills Novelty Co., 11 S. Jefferson St., Chicago.  
National Automatic Weighing Machine Co., 60 Murray St., New York.  
The National Novelty Co. (Inc.), 109 3d St., St. Minneapolis, Minn.  
National Supply Co., 1703 E. 50th St., Cleveland, O.  
Rosen-Montgomery Mfg. Co., 90 Warren St., New York.  
Roovers Bros., Brooklyn, N. Y.  
Rosenfield Mfg. Co., 587 Hudson St., N. Y. City.  
Sloan Novelty & Mfg. Co., 632 N. 9th St., Philadelphia, Pa.  
Up-to-Date Slot Machine Co., 60 Centre St., New York.  
Union Vending Machine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.  
Watling Mfg. Co., 153 W. Jackson, Chicago.  
F. S. Zimmerman, 5 E. 14th St., New York.  
TICKET AND POSTER PRINTERS.  
Arbuckle-Ortley Co., Kansas City, Mo.  
American Ticket Co., Toledo, O.  
Globe Ticket Co., 112 N. 13th St., Philadelphia.  
Standard Tall Ticket Co., 181 Pearl St., N. Y.  
Thrash Lock Printing Co., Ft. Smith, Ark.  
Weldon, Williams & Lick, Fort Smith, Ark.

## RICHMOND, VA., THRIVES.

The building inspector of Virginia's capital city has been wrestling for many days with the motion picture problem. The rapid growth of the industry in that city has necessitated a local action, recently for the protection of the public life and limb. Inspector Beck has determined to enforce rigidly the ordinance requiring permits for the showing of amusement pictures, which are growing more and more popular.

No less than four applications for permits were received from amusements exhibitors this week who will show motion picture theatres.

H. T. Reay was granted a permit to open a show at No. 700 West Broad street, formerly Pat McDonough's room.

Two Norfolk women have obtained a permit to open a picture show at No. 614 East Broad, formerly Gallo's saloon.

A Norfolk man has been granted a permit to open a picture show at 221 East Broad, Hartung's place.

W. J. Vaughan has applied for a permit for 307 1/2 Louisiana street, Fulton. Another motion picture show will be installed at Brook avenue and Broad street.

Charles Mueller, of Richmond, between Sixth and Seventh, will be converted into a motion picture theatre and a theatrical man is now endeavoring to get a lease of the store occupied by the Lark Parlor Company in Broad street.

Richmond will be flooded with cheap places of amusement before the end of spring, it would appear, from the rash of amusements purveyors in the city.

With a view to impressing upon the promoters and backers of these enterprises that they must conform with the law's requirements, Inspector Beck issued the following:

"Specifications and General Conditions to Govern the Establishment of Moving Picture Theatres.

"1. The front of the building must be entirely removed and a recessed front covered with strong plaster or masonry must be built at least ten feet from the street line.

"2. This recessed front must have two entrances, the doors of which open outwardly, with a ticket office in the centre.

"3. Over the ticket office there will be the lamp room, the top, bottom and sides of which must be lined with fire proof material. All openings in this room must be as small as possible, and be covered with metal drop shutters suspended by a string.

"4. There must be a rear or side exit properly marked by signs or red lights, or both. All doors to open outwardly. These exits should open into a public alley or street.

"5. No galleries of any kind will be permitted.

"6. There must be a recessed fire escape (5) feet wide, unless in a very narrow building, when an aisle of less width will be permitted, if the building inspector decides.

"7. All chairs must be securely fastened to the floor.

"8. No steps on the main floor will be permitted. If it is necessary to incline the main floor, the drop must be made inside of the building. No stairs will be allowed.

"9. Remove wooden ceilings, wooden partitions and all other combustible stuff about the proposed front.

"10. If it is necessary to do any extensive remodeling in order to suit the building to the theatre, then a metal ceiling should be provided.

"11. The machine to be used must be of the most approved pattern and must be provided with an automatic shut off. It must pass the inspection and must be satisfactory to the city electrician."

## SPENCER'S SELECT SLIDE SERVICE

You Select  
—We Ship

Newest, latest and best illustrated SONG SLIDES, with FREE Music shipped daily, weekly or monthly, at lowest rental rates consistent with good service. If you are not getting the kind and class of song slides that you and your patrons ask for, WRITE US QUICK.

We also furnish the services of thoroughly competent VOCALISTS, PIANISTS, VIOLINISTS, DRUMMERS, INSTRUMENTALISTS, OPERATORS and VAUDEVILLE ACTS in all lines.

For terms and full particulars, call or address

**LEN. SPENCER'S LYCEUM**  
44 West 28th Street, NEW YORK

(Opposition 24-26 & 28th)

## FILMS FOR RENT

Latest Subjects Lowest Prices

**Pathe Passion Play**  
with HOLY CITY  
carried out—Life Motion

**PARSIFAL**  
Write, Wire or Telephone

FULL LINE OF SUPPLIES

**Buffalo Film Exchange**  
134 East Genesee St.

**BUFFALO N. Y.**

134 East Genesee St.

**BUFFALO N. Y.**

**Western**

SHIPMENTS ON TIME

No Repeaters **Film** No Old Film

**Exchange**

We buy all the latest Features

**842 Century Building**  
ST. LOUIS, MO.

**501 Mathews Building**  
MILWAUKEE, WIS.

Member Film Service Association

**WANT AND EXCHANGE.**

FIRST-CLASS film rent broker, having system which shows at a glance reels in and out and renders a daily stock list, avoids repetition, desires position with leading New York firm.

BOOKER, 10 Views & Films High.

FOR SALE. One Edison Machine, second hand, complete with all attachments, costs \$175 will sell for \$100.

J. NELSON, 135 East 14th Street, New York City

### This week's KALEM headliner

## Enoch Arden

855 feet, a particularly fine production for lecture work. Complete lecture now ready. Released May 1st.







# VITAGRAPH FILMS

12 CENTS  
PER FOOT12 CENTS  
PER FOOT

THE FILMS OF "QUALITY"



TUESDAY, APRIL 28th

## INDIAN BITTERS

or THE PATENT MEDICINE MAN

Copyright, 1908, by The Vitagraph Co. of America.

An Englishman dresses in costume of an American Indian, for a masquerade ball. A real "warrior" escapes from a patent medicine lecturer, gets mixed up with the Englishman who is terribly misused before the error is discovered.

Length, 405 Feet



## What One Small Boy Can Do

Copyright, 1908, by The Vitagraph Co. of America.

This picture demonstrates by a series of practical jokes the amount of annoyance and mischief that can be perpetrated by one small boy.

A GREAT COMIC

Length, 450 Feet.



SATURDAY, MAY 2nd

## PARLEZ-VOUS FRANÇAIS? (Do You Speak French?)



A Frenchman lands in America. Cannot speak the English language—He is the prey of innumerable "sharks" who relieve him of his cash and subject him to some very rough treatment.

A POSITIVE WINNER! Length, 410 ft.

## TURNING THE TABLES Or Waiting on the Waiter (A LOBSTER DREAM)

A very novel conception showing the effect upon a man who has partaken too freely of lobster and wine. Length, 500 Feet

Copyright, 1908, by The Vitagraph Co. of America.

SPECIAL Sensational  
Vitagraph Pictures of the **Great Briarcliff Automobile Race**The Start (photographed by moonlight)—then the  
spurts on the straightaway—whirling around the  
treacherous curves at breakneck speed—and the winner  
"Strang" crossing the finishing line. Length, 300 ft.

THE VITAGRAPH COMPANY OF AMERICA,

NEW YORK, 116 Nassau Street  
CHICAGO, 109 Randolph Street  
LONDON, 10 Cecil Court  
PARIS, 15, Rue Sainte-Cécile.

When writing advertisers, kindly mention Views and Films Index.

# PATHE FRÈRES



OUR NOVELTIES:

## IN THE LAND OF THE GOLD MINES

574 Feet - Colored - \$96.88

## For Kate's Health

426 Feet - - \$51.12

## DIABOLICAL PICKPOCKET

459 Feet - - \$55.08

## MANDREL'S FEATS

705 Feet - Toned - \$87.60

And six more beautiful subjects

SEE DESCRIPTION IN OUR WEEKLY BULLETIN.

NEW YORK:

41 W. 25th STREET

CHICAGO:

35 RANDOLPH ST.

BIRMINGHAM, Ala.:

2104 FIRST AVE.

When writing advertisers, kindly mention Views and Films Index.